



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

English tragedy extant which was based upon an Italian novel. The plot was taken directly from Boccaccio, and not, as has hitherto been assumed, from the English version of the story in Painter's *Palace of Pleasure*. The model chosen was, however, Dolce's *Dido*, to which the English tragedy bears close resemblances, not only in general structure, but in particular passages. There are also extensive borrowings from Seneca.—*A ten-minute summary.*]

Professor E. S. Sheldon presented the report of the Committee of Five, which was appointed (see *Proceedings* for 1904, p. xii) "to examine the Report of the Joint Committee on the subject of a Phonetic English Alphabet, and to report what, if any, amendments are desirable before the Alphabet proposed by the joint Committee shall be submitted to the Association for final action."

The members of the committee have individually examined with care a considerable body of written criticism of the report of the former committee, and they have also had before them opinions from experts connected with a printing establishment and a type foundry. Two meetings were held, at which the various alterations proposed for the alphabet were discussed. At both meetings all the members were present except Professor Weeks, who was unavoidably absent. The others had, however, the benefit of two letters from him, in which his views were set forth at some length, and the committee is able to present a unanimous report.

Only that part of the Joint Committee's Report which is concerned with the alphabet of medium precision, such as is needed for the great pronouncing dictionaries, is here treated, that is, Part III (pp. 17-37). Part V, the proposal for a shorter alphabet (for ordinary phonetic writing and practical spelling reform), offers no difficult problems, but it can hardly claim consideration before the adoption of an alphabet of medium precision. Part VI, the suggestion of a differentiated alphabet (for purposes requiring very great precision) presents a very difficult problem and its discussion now would be premature.

In what follows, the letters of the phonetic alphabet and any words in which that alphabet is employed are in Roman type. Italics designate letters of the ordinary alphabet, as now used, and words cited in the ordinary spelling. Thus, the sign *u* means the one vowel sound (heard in *bull*) which that letter is to have in the phonetic alphabet, while *u* is the letter of the ordinary alphabet which may have any one of several values, as in *bull*, *cup*, *cure*, *rule*, *turn*, etc.

It will be most convenient to state first the results of the committee's discussions with only the most necessary explanations, and afterwards to add

such further remarks as may be advisable for fuller explanation or justification.

The committee recommends the approval of the alphabet of medium precision proposed by the Joint Committee, with the following amendments:—

1. Omit no. 5, which may be described as a notched α , as the sign for the “intermediate vowel” in *ask*, *glass*, *aunt*, etc., and substitute for it no. 1 (α). This latter sign is used in the Oxford English Dictionary as is here proposed, while the Joint Committee used it for the first vowel in *art*, *artistic*, etc.

2. Use α , $\hat{\alpha}$, instead of α and the corresponding long vowel, for the first vowel in *artistic*, *art*, etc. The Joint Committee used α for the “short a ” in *hat*, *fat*, etc., and $\hat{\alpha}$ for the corresponding long sound, as in *stare*.

3. Add the ligature æ , to be substituted for no. 4 (α) of the Joint Committee’s alphabet, as the sign for the “short a ” in *hat*, *fat*, etc. Use the mark for length over this when needed.

4. Add I (*i. e.*, I with the mark of short quantity lowered so as to touch the letter) for the obscure vowel in some unaccented syllables, heard in *added*, *honest*, *carriage*, *goodness*, *happily* (second and third syllables), *baby*, etc.

5. For syllabic l , m , n , r , use 'l , 'm , 'n , 'r , (*i. e.*, an apostrophe preceding the letter).

6. Use j , not y , for the consonant commonly written y in English (as in *you*).

7. Instead of $\text{i}\hat{\text{u}}$, iu write $\text{j}\hat{\text{u}}$, ju , treating the first element as a consonant. But $\text{i}\hat{\text{u}}$, iu , are to be admitted when needed to express a variant pronunciation. This paragraph applies to *union*, *tube*, *new*, *few*, *feud*, *Tuesday*, *mule*, *pure*, *Puritan*, *puristic*, *mulatto*, etc.

8. Omit the barred c for *tch*, *ch*, in *catch*, *chin*, and j for *dg*, *j*, *g*, in *edge*, *join*, *gem*. These were the alternative signs proposed by the Joint Committee, to be used as well as the preferable $\text{t}\text{ʃ}$ and $\text{d}\text{ʒ}$.

9. Use the Anglo-Saxon letter ð with a slanting stem instead of the ordinary d with a bar across the upright stem. This can hardly be called an alteration of the sign intended in the former report.

10. The committee does not undertake in general to indicate the close quality of short vowels or the open quality of long vowels, but leaves it to the dictionary maker to employ, if he chooses, the conventional dot under the letter for the close (and short) sound (i , e , o , u), and the conventional hook under the letter for the open (and long) sound (i , e , o , u). Thus *poor* may be written $\text{p}\hat{\text{u}}\text{ðr}$, $\text{p}\text{u}\text{ðr}$, $\text{p}\text{u}\text{ðr}$, $\text{p}\text{u}\text{ðr}$, and similarly for *seer* may be written $\text{s}\hat{\text{i}}\text{ðr}$, $\text{s}\text{i}\text{ðr}$, $\text{s}\hat{\text{i}}\text{ðr}$, $\text{s}\text{i}\text{ðr}$, and for *react*, $\text{r}\hat{\text{æ}}\text{kt'}$ or $\text{r}\text{æ}\text{kt'}$, if these distinctions seem necessary. It will perhaps be better to add also the mark of long quantity over the letters with the hook, as the conventional dot and hook have properly nothing to do with quantity.

11. The committee recommends ê for "long a" (as in *fate*) and ô for "long o" (as in *note*), agreeing in practice with the Joint Committee. The diphthongal pronunciation, which is the usual one, though the diphthong is for neither sound always the same, can be more precisely indicated, if any one wishes to do so, by writing ei, ou, or ee, oo, according to the facts. See no. 10, preceding.

12. For foreign sounds which will occasionally need representation the committee suggests the symbols used in the alphabet of the *Association Phonétique Internationale*. This applies, for instance, to the French nasal vowels, French *u*, and German *ch*.

The alphabet as thus changed contains in all forty-one letters; or, if long and short vowels are not separately counted, the number is thirty-three, for eleven vowels and twenty-two consonants. Of these thirty-three letters ten are new (five vowels and five consonants). The ligature æ is here not counted as new; though not in the ordinary alphabet it is not a new sign, being in all printing offices. The new signs mentioned in paragraphs 10 and 12 above are also not counted here, for they are not essential parts of the alphabet of medium precision. Of the letters of the ordinary alphabet *c*, *q*, *x*, and *y* are not in this one (though *y* would have a slight use under paragraph 12). One letter, *j*, is used with a value uncommon in ordinary English spelling. The alphabet of the Joint Committee has forty-two letters, or thirty-four if long and short vowels are not separately counted.

The whole alphabet, arranged as in the Joint Committee's report, is as follows (see also no. 5, above):—

Vowels: â a æ æ ã ê e î i ÿ ê ð o ô u û u o

Consonants: h k g ŋ j t d l r n s z ʒ ʃ ʒ p b m f v w

Diphthongs: ai au êi (iû, iu; see paragraph 7, above).

The following table, in which the letters are arranged as nearly as possible in the familiar order, with key-words, is taken, with some changes, from the report of the Joint Committee.

Letter.	Key-word.	Letter.	Keyword.
â	art	n	net
a	artistic	ê	north
æ	air	ð	august'
æ	hat	ô	note
ã	ask	o	poetic
b	be	p	pit
d	do	r	rat
ê	mate	s	set
e	met	ʃ	ship
f	fee	t	ten

<i>Letter.</i>	<i>Key-word.</i>	<i>Letter.</i>	<i>Key-word.</i>
g	go	þ	thin
ŋ	sing	ð	that
h	he	û	mood
î	marine	u	push
i	tin	Ů	urge
ɪ	added	U	hut
j	hallelujah	ə	about
k	kin	v	vat
l	let	w	win
m	met	z	zest

3 as in *azure*

For *tch*, *ch*, in *catch*, *chin*, etc., will be written tʃ; for *dg*, *g*, *j*, in *edge*, *gem*, *join*, etc., will be written dʒ.

It is now necessary to explain and justify the changes made, in so far as this has not been done already.

The first five vowel signs may be conveniently taken together (â, æ, æ, Æ, as compared with the corresponding signs in the former alphabet, â, a, â, a, and the notched a). The general practice outside of English, *i. e.*, the general international usage, agreeing with the original value of the first letter of the alphabet, requires that that letter should have the value heard in *art*, *artistic*, and should not be used for the peculiarly English sound commonly called "short a" (as in *fat*, *hat*,). Moreover the script form, as we may call it (a), which is a new and unfamiliar sign in printing (at least to most people), is better used for a less important value, one not in universal use among educated and careful speakers either in America or England, namely, the "intermediate sound" sometimes heard in *ask*, *glass*, *path*, etc. For the "short a" in *fat*, *hat*, the ligature æ is proposed, which is already much used with this value, as in the Oxford dictionary, the alphabet of the *Association Phonétique Internationale*, the English Dialect Dictionary, and the alphabet of the American Dialect Society. By these changes the signs a, a, æ are all made to designate the same sounds as in the notation of the Oxford dictionary, while the strangest of the new vowel letters proposed by the Joint Committee (no. 5, the notched a) is dispensed with altogether.

The changed values of a and a involve writing ai, au for the diphthongs in *time*, *house*, instead of aï, aü.

For the obscure vowel in the second syllable of *added*, *honest*, *carriage*, etc., and the first syllable of *except*, *escape*, etc., a special sign seemed to this committee desirable, though the Joint Committee had not recommended one (see their report, pp. 26, 45). The sound is neither i nor e, but is in

natural utterance rather nearer the former. The sign proposed above (paragraph 4) seemed to be a good one for this sound.

The need of symbols for the pronunciation of *l*, *r*, *m*, *n*, as vowels (compare the *l* of *battle* with the *l* of *batling*, the *n* of *button*, *fasten* with the *n* of *fastness*) is met by using these letters with a prefixed apostrophe for this purpose. *Battle* would be written *bæt'l'*, *batling* is *bætliŋ*, while *button* would be written with *t'n*, *fasten* with *s'n*, but *fastness* with *tn*.

The sound of the consonant initial in *you*, *yoke*, *year*, had to be considered along with the notation for "long *u*" as in *union*, *mule*, *fuse*, *puma*, and that for the sound after *t*, *d*, *n* in such words as *tube*, *due*, *new*, etc. The Joint Committee used *y* for the consonant in *you*, *yoke*, etc., and for the "long *u*" it recommended *yû* (*yu* when shortened) but actually wrote *iû* (*iu*). Moreover the question of *j* and the barred *c* for the sounds of *j* in *join* and *ch* in *chin* respectively was also involved. This last question the committee decided first. The Joint Committee had allowed these two signs only as alternates, regarding *tʃ* and *dʒ* as the preferable notations. Without considering at length all the objections to the barred *c* (as that the sound meant is not a simple consonant, a possible lack of sufficient distinctiveness as compared with *e*, confusing associations with the present very different values of *c*) and to *j* in this use, it is perhaps enough to say here that for the purposes of the alphabet of medium precision there seems to be in neither of these cases a sufficient reason for alternative symbols meaning the same thing.

The committee after considerable discussion finally agreed unanimously on the recommendations above (nos. 6, 7, 8) though one member voted for no. 6 with some misgivings.

The Anglo-Saxon letter *ƿ* with its bent stem seemed more distinctive and more easily recognizable than the upright barred *d*.

Nos. 10, 11, and 12, make provision for supplementary signs which may be thought necessary or advisable in some dictionaries, though they are not to be considered as necessarily forming a part of the alphabet of medium precision. In connection with no. 10 the following words from the report of the Joint Committee (p. 18) may be quoted here: "The circumflex over a vowel-sign denotes primarily length, but in some cases also a concomitant closeness or roundness. This point is of importance for the proper understanding of the notation. Between *e* and *ê*, *i* and *î*, *o* and *ô*, *u* and *û*, there is a difference of quality as well as of quantity. Were we proposing a notation of maximum precision, it would be important to use a quantity-mark which should be nothing else; but in that case we should need, for example, four signs for the *i*-sounds; one for the open short in *pit*, a second for the open long heard sometimes in *fear*, *serious*, a third for the close long in *marine*, and a fourth for the close short in *react*. A similar need would arise in connection with the *e*-sounds, the *o*-sounds and the *u*-sounds. But, as has been seen, the alphabet here described does not aim at maximum

precision ; and in a notation where simplicity, economy, and readableness are very urgent considerations, the open long *i*, heard in *serious*, as pronounced by many with an approximation to *Sirius*, may very well be merged with the close long *î* heard in *seen* ; while the close short in *react* may be merged with the open short in *pit*. In this way we reduce the four *i*-sounds to two and are enabled to denote the two by means of familiar and instantly recognizable signs." To this may be added that to many of us the *î* and the *û* are often really diphthongs, the end of each sound being somewhat closer than the beginning. But the difference between beginning and end is in neither case noticeable enough to deserve marking. With those of us who have the diphthong it is most easily perceptible when final and stressed before a pause, but it is obviously only an alphabet of great precision that can undertake to mark such occasional deviations from what is commonly felt as the normal sound. With these considerations in view the action of the committee in no. 11 of its recommendations will be also better understood. Here, too, it did not seem important to mark the diphthongal pronunciation, though its existence is beyond doubt and it is more commonly recognized than is the case with *î* or *û*. It may be added further that, in general, English has scarcely any really pure (non-diphthongal) vowels except the short vowels.

A few cases where no addition to the alphabet of the Joint Committee has been recommended may here be mentioned. The first concerns the peculiar vowel spoken of in the former report (p. 29) as occurring in the pronunciation of some Americans in certain words where *u* is written in the common orthography. More information is needed as to the words containing the sound in question (which are not the same for all those who have the sound), and also as to the extent of this pronunciation among Americans.

A second case is that of the sign for *wh* in *when*. The Joint Committee used *hw*, and the present committee has made no change. The notation *hw* indicates the pronunciation sufficiently well to make it unnecessary to devise a new letter to which some persons would probably object.

A third case is the mark of long quantity. The only objection which seemed to the committee to need consideration was that which came from the printing establishment and specified the letters with the small circumflex over them as bound to suffer from wear or in the process of making the plates. Only the new letters with the circumflex were individually marked as liable to this objection, but it perhaps has force in every case where this mark is used. But its force seems greatly lessened when it is remembered that this is practically the only diacritic used, so that there might be considerable wear without rendering the signs illegible. The greatest risk would perhaps be in *î*, as distinguished from *i*. It was the opinion of the superintendent of the printing house that the differentiation between the letters in the small size, or 8-point (common foot-note) type would be clear.

As to the use of diacritics, attention is called to the following extract from the opinion of the type-foundry expert: "All diacritically marked characters should have the distinguishing mark exaggerated for the smaller sizes of types from sizes 6- to 12-point inclusive, that they may be easily recognized in the reading; otherwise ordinary scanning without magnifying glasses will not separate these characters from similar ones of the regular alphabet."

The types actually used, in the report of the Joint Committee, for the new letters with the circumflex would be decidedly improved if the accent were raised a little higher, as it is for the old letters, so that the top of the letter proper should be more distinctly visible. The sign ∂ would be improved if slightly wider open space were left between the top of the letter and the circular part below. The latter part should be a little smaller. But it has not seemed necessary to have new types for these letters cut for the present report.

To prevent any misunderstanding on an important point, it may be said here that in cases of varying usage the committee does not wish to be understood as favoring one practice rather than any other. The decision as to what good usage is in any particular case the committee thinks outside of its province.

E. S. SHELDON,
JAMES W. BRIGHT,
C. H. GRANDGENT,
GEORGE HEMPL,
RAYMOND WEEKS.

The report of the Committee was adopted by a unanimous vote, the Alphabet as amended being approved and the Committee being granted leave to print. [The report was subsequently printed and distributed.]

[The American Dialect Society held its annual meeting at 12.30 p. m. in Roberts Hall.]

THIRD SESSION, THURSDAY, DECEMBER 28.

The session began at 2.50 p. m.

11. "Some Notes on the Short Story." By Mr. H. T. Baker, of Harvard University.

[The popular idea that all short stories are merely amusing is incorrect. From Poe and Hawthorne, who, more than any other writers, may be said